

# Fashions From Three Centers

## NEW YORK FASHIONS.

(BY EDDYTH RAYMOND.)

New York, June 22.—The Eton or bolero jacket has met a strong rival in the coat that falls well down to the hips or even below. Just now there is every appearance that the former will be quite out of the run next season. That is what prophets are predicting. Linen color is being more selected than for several seasons. It doubtless rode in on the wave of the vogue for brown. Tan color, leather, khaki, oatmeal shade (as the English call it), certain soft gray (brown), mahogany red and all the other fancies of the year are out in the line. The girls are standing pat for the plaited skirts with two or three wide stitched bands above the hems. They are certainly becoming to slender girlishness and, in fact, to almost everybody. But the fashion has been accepted too generally to make it a stable style.

Full length tight bodice sleeves or tucked chiffon or lace in the break between the short Japanese sleeves and the wrists in many smart costumes. This is an economical solution of the extravagant long glove question, but it does not mean the extinction of the elbow sleeves. Another expedient is the adjustable half-sleeve of lace or tucked chiffon or net which has an elastic on the top, and which can be put on quickly when short gloves are used. Some of the new gloves have just come in with the lace tops which have a similar appearance. Automobiles have taken an interest in the new chasuble coat with open sides, which fall absolutely straight at back and front like the ecclesiastical robe for which it is named. It is made of heavy linen or pongee, and so far has been finished with bands of heavy lace around the entire garment. On the fronts and sleeves it is usually finished with cotton passementerie and brandenburs. The first qualification of this coat for summer use is the readiness with which it clasps.

A great dressmaker has come out with paletois which have sleeves that extend from shoulder to wrists, and which are much the same ample width all the way, something in the shape of nun's sleeves.

For motoring sand-colored linen is a favorite where a shelter from dust is the main requisite. Such coats are often trimmed with lace dyed to match them in tone, and with cord, buttons and tassels of the same shade.

The reaction from short sleeves is evidently under way.

With a very elaborate lingerie gown of white lawn incrustated with lace and embroidery and worn over a white slip is worn a hip length coat of Nattier blue and black below which fall undersleeves of white silk embroidered with roses. Below them all fall lace frills. The fringed waistcoat is also of the embroidered white silk.

The overskirt, as it is called today, is an important feature of all displays of fashionable gowns. With a white chiffon gown shown at a dressmaker's the other day there was a tunic bordered with apointed roses and a plain blue stripe on the edge. The sides fell separately and straight at about knee height. The skirt was tucked to deep flounce depth. The bodice had a cross-over arrangement of the painted chiffon.

A smart white linen frock has a perfectly plain plaited skirt trimmed with three bands stitched to the skirt at the upper edge and left loose below. The blouse is a shirtwaist pure and simple, buttoning down the front of the middle box plait. But at the side of each front there is a wide band of square mesh open embroidery edged with plain linen and extending from shoulder to girdle, the band edge just meeting at the armhole seam. Under this at the top of the sleeve is another band of the same kind falling over the tops of the arms and shaped to curve under the first band just below where the sleeve leaves the waist. The sleeves are of more than three-quarters depth, but are not full length and have turn-back cuffs of the linen-banded embroidery.

Another linen gown has a similar trimming, although of more elaborate design. It is of princess cut and the long full skirt is trimmed at the hem with a wide band of square mesh open shapes. Over the shoulders and to the waist line there are wide bands of the flit placed well back from the front to meet the shoulder and extending to the bottom of the skirt, forming a frame for a wide front panel. The girdle ends at the bands in short tabs. The skirt is shaped in at the waist lines by fine tucks. A curved band of the lace outlines the deep yoke which is of Valenciennes lace.

One of the pretty accessories in this season of whimsical shoulder coverings is a long scarf of the same material as the gown gathered in at the back, fitting snugly over the shoulders and the arms and knotted carefully at the front where it terminates in long fringed ends.

For the very latest veil that can be made at home with small expense is a round piece of sprigged net about a yard in diameter matching it to the hat in color, and finish the edge with three narrow bands of velvet or with a piece of lace edge. Dampen it and press the edges so they will lie nicely, just undulating the least bit. Then throw the veil over the hat so that it hangs the same length back and front, and catch it in place at the back with fancy pins, letting it come close to the face. This is the very latest Parisian veil. Such veils are also made of tulle in the color of the hat.

The French eye for blending colors was never in greater demand than at this moment. An imported gown seen last week, one which made no pretense of anything else besides a simple little confection mingled white, green, blue, cherry color and black, all in about the same ratio. The white voile gown was spotted with green and the skeleton bodice was bordered all around the edges of a Greek key pattern in blue, white and black. The back was an embroidered batiste guimpe with which a cherry-colored bow was worn at the throat. The sash was black and was embroidered on the ends with bunches of cherries in no particular order.

One of the features of all fashionable daytime affairs, whether morning or afternoon, is the costume in which the skirt is a simple affair, often perfectly plain and short enough for easy walking, while the blouse is a mélange of choice lace and embroidery and the hat as frivolous and expensive an affair as the pocketbooks of the wearer can afford. One of the pretty styles that has sprung up outside of so-called fashionable circles is the little gray tailor-made, perfectly plain and of short walking length and the flower or feather laden hat. Often the hat itself is of flower color, while the trimming is sombre in color if not sober in the manner of arrangement.

## LONDON FASHIONS.

(BY MAY DAWSON.)

London, June 22.—At the races this summer yellow in all its tones, especially in the soft tints of the apricot and corn, will be much in evidence, while the favorite Marie Louise mauve and the lovely faded rose shades will all hold their own. Black has never enjoyed a greater vogue than it will this year, but according to one of the laws of fashion at the present moment the once inevitable black hat as accompaniment to the costume is tabooed and a colored hat is de rigueur, no shade being considered too voyant or too pronounced in this connection.

Whole-hearted allegiance has been given to the hat of malachite green straw trimmed with masses of black feathers and loops of black ribbon, while another favorite, bright saffron straw, hemmed with black and supplied with a soft crown of flit lace is decorated with branches of roses in Japanese blue and black. As a matter of fact, in many cases the floral trimmings are set off by one enormous black rose, marguerite, or in fact any wide petalled flower, and this appears to dominate the scheme, giving distinction to the simple milliner's venture. Nearly all of the smartest straws are carried out so as to have the appearance of burnished metal and some of the pale green or pale mauve hats of this description produce almost the effect of being shot with silver, so cleverly have they been manipulated by the manufacturer. In the case of a large hat of almond-green straw, the trimming consisted of three mammoth white velvet lilies, with golden pistils, which were carried out in the white of the hat. The lilies were scattered over the creamy white petals. One single black lily redeemed the hat from insipidity, a cluster of white moire ribbon being arranged on the other side of the crown so as to balance the flowers.

In lieu of the ubiquitous cherry which has held undisputed sway for so long, and which is still to be seen even in rainbow colorings, the immense strawberry of the garden as well as the little mountain variety is about to oust it from the place of honor, and wreaths of these encircle the crowns of the new hats, sometimes flowered and straw-colored being equally divided in many cases nature is travestied without compensation by the milliners of today and strawberries of all colors are to be seen or as an alternative the entire garment is produced in pure white or white of black. The latter on a colored hat is exceedingly effective, the fruit being simulated by jet beads and the leaves cut out of black velvet and veined with gold.

White dresses are by no means ruled out of court. The simplest of muslin frocks are supplemented with sashes of chene ribbons, being from twelve to fourteen inches in width, and patterned with giant bunches of flowers corresponding with those on the hat. A pretty idea which is being adopted with enthusiasm by women gifted with artistic taste, is that of reproducing the same flowers on the white sunshades which accompany the toilettes, the hand-painting only carried out on one side.

The great sensation of the year where the sunshade is concerned is the parasol which is shaped in perfectly square form, the edges being bordered round with a narrow fringe. These are especially suited for hand-painting or embroidery by reason of the fact that there are only four ribs, a single one being introduced into each space, clumps of roses or cherry blossom being most in evidence.

Lace frocks are again being seen, especially the joy of smart daytime summer affairs, and Valenciennes is to make a tremendous success used in piece form separated by bands of embroidered cambric. A lovely gown already designed will be fashioned in pure white Valenciennes with panel bands of embroidered cambric upon it, a much less flamboyant choice as regards effect than manifestations of coarse lace interspersed with fine den-delle, which to artistic eyes means the spoiling of two good materials in company, which apart would look admirable.

With the Valenciennes lace dress is to be worn millinery of pure white Valenciennes net, bound round the edge with a trim with grape purple velvet that is also swathed about the crown to match.

Time alone will prove whether a feather box or a shoulder scarf (if coarse "wire" net will be required. The net ones are very smart with their bell-ropes ends terminating in heavy gold tassels. Wonderful in their variety are the ruffles that will be quite fashionable this season. Quite the latest and one of the most fascinating is a Pierrot necklet of tulle weighted with chenille mesh work so that it lies flat upon the shoulders.

The racing coat is now receiving more than the usual degree of attention.

One of the morocco green chamois cloth fabric the falls in delightfully graceful draperies, the hand is at all for even the edges are merely silk stitched with silk. Yet with the addition of a military collar of gold tissue (which has a vermicelli pattern, all twists and turns of narrow black sou-tache, stitched at one end only, and a loose inner waistcoat, that sometimes shows and sometimes is hidden, of vieux rose satin trimmed with black braid and finished with gold cone buttons, no more fascinating looking coat could be imagined.

A lovely make of Shantung silk is the natural color that will appeal to resistance to the ill effects of the dust. Flit lace is appropriately used to trim the Shantung wraps; it is dyed to match the material, and usually bristles with little tassels, which in some cases are accentuated in size when a vandyke of a cape or the folds of a sleeve require a special touch of adornment.

## SOUVENIR TABLECLOTHS.

A white damask tablecloth covered with the autographs and drawings of men, women and children, friends of the inaugurator, is really an historical monument.

Such a cloth I saw the other day. Many of the names upon it were of world-wide fame, others were of the lowly of the earth; but all were interesting. Some of the signatures were accompanied by little sketches or a play upon the writer's name or profession. A geographer, for example, had drawn the round world as a full stop to his signature and an astronomer a constellation of stars.

All the signatories have to do is to inscribe their names in pencil, which their hostesses embroiders over in red washing cotton immediately afterward.

## PARIS FASHIONS.

(BY MADAME PARQUIN.)

Paris, June 22.—Despite the fact that peacock's feathers have more than earned a right to disappear from the realm of dress, raised silk embroideries of this description are still to the fore-front, especially where open wraps are concerned. The vivid blue green of the original color has however been waived in favor of shades more suited to evening wear, the latest development being that in which the stem and lower feathery fronds are carried out in soft shades of mauve or mandarin yellow, the "eye" being worked in gold and pale green. This embroidery is worked on satin to match, bands of which are wrought round the hem of the wrap and form the bands of deep vandyke yoke or the more fashionable Japanese roll collar.

Some of the daintiest of the new ruffles are those which are carried out in black tulle made very wide so as to spread out round the neck and covered with a close network of narrow black bebe velvet ribbon. Long streamers of broad bands of broad black velvet ribbon form the ends, or as an alternative store of black tulle reaching almost to the knees are drawn to a point and finished with immense tassels of jet and black beads. For young girls one of the prettiest ruffles is that which is made of green tulle illusion, hemmed with narrow white velvet ribbon or finished with white flake "pois" of chenille, while a cluster of cherries in white silk with white velvet leaves tucked into the meshes of the tulle on either side has a charmingly youthful effect.

The craze for inventing startling and gorgeous effects and velling them again discreetly with net or tulle is very characteristic of the Frenchwoman, and for evening wear some very pretty effects are gained thereby. One of the most popular schemes consists of a foundation of soft ivory satin veiled with a transparency of mousseline de sole worked all over in a design of Chinese roses in jet, silver and crystal beads, which are covered with a light veiling of the finest black tulle illusion, the gleam of the embroideries underneath producing a softened effect.

The little bolero that has been with us for so many years has certainly taken flight. Except as a special order it is not made at all. The costume most in vogue at present is a kind of short-waisted redingote. The garment does not fit. It mildly suggests the lines of the hips and waist. The effect is negligible rather than elegant. The bolero is made with all its blousiness is pretty art to lapse into autumn modes. On a slim woman of graceful ensemble the long jacket is very smart, but the woman of decided avowed poise had better have her jacket cut to the lines of her figure.

Every one is ordering black and white striped lingerie for morning costume to take to the seaside or mountain. For practical wear black braid will border the jacket and be used about pockets and sleeves, but the very light stripes have white braid. Skirts to these suits are quite plain. Parisians wear them long for they have not come to the American way of thinking that a suit for steady wear should be useful and comfortable. Their trail slightly all around. The skirts for this season are not widely different in cut and hang from those of the last. For tailors are not making the skirt not trimmer, except perhaps with a row of braid or a bias fold or two of the goods.

Bias effects are seen everywhere. Some are such mixtures that suits look as though they were made of scraps. All elegance is lost in the over-decoration. For instance, in a plaited skirt seen a few days ago the plaits in front were made on the straight, while those on the sides were bias, and pieces of the goods on the not trimmer, except perhaps with a row of braid or a bias fold or two of the goods.

Pretty wraps of flit worked in coarse embroidery and made a la Japonaise are being made for cool days in summer. Some of the best are of that indefinable shade known as "ripe wheat." It has been quite the craze for some fortnight, and is perhaps the last small tone that will be lauded this season. The shade is a dark biscuit and in flit is very smart. The Japanese wrap is coming into vogue, and the use of it appears to be all sleeves for there is no shoulder seams, even in the lining.

Taffeta garments of the same model are being ordered, and when one does not wish to use embroidery a plaiting or tucking of the taffeta is used, and the result is good. All the newest wraps for theatre are small. They are the reverse of heavy in effect, and a good deal of lace is in vogue for them. For evening nothing is prettier than flit lace than cloth. With this mesh Cluny is sometimes used, and a touch of point de Venise. When the flit is white and the embroidery of many delicate tones the ensemble is most beautiful. A great majority of the sleeves are cut from shoulder down, and others have no sleeve in reality except when the arm is hanging, and then the folds of the goods drape so evenly that the arm and hand are entirely covered. There is not the slightest warmth in the new wraps of course. Hats show little change, and it is not probable that they will do so for a few weeks.

## WOMEN WHO ARE TOO CLEVER

"Yes," said the very clever woman recently, "I was rash enough to say something to him which made him fear for the moment that I was brighter than he. But I made up for it the next minute by saying something so stupid that he was really quite happy again."

This sounds stupid. Really it shows deep thought. For man is a vain creature at heart. He likes a clever girl. He knows she is cleverer than he. A so-called "smart" retort, a flare of unanswerable repartee, an assumption of superior education—any one of these is apt to check a stupid man's ardor. It is a dangerous weapon in the lists of love. It is a good servant but a bad master.

Ask your grocer to send you Royal Bread. The crown label is on every loaf.

## THE NEW LEATHER WORK.

Leather plaiting has become one of the most fashionable occupations of the moment, and not a few women are providing themselves with quite a store of plaited leather buttons which are to take the place of those of professional make on their sporting attire of all descriptions. Nothing looks better or more serviceable on a rough country coat than are these strong and workmanlike buttons, while for motor hats and caps hatpins formed in the same manner are the recognized wear, and the fact that the entire stock in trade consists of ordinary brown leather boot laces costing a trifling amount will render them exceedingly popular.

The modus operandi for the making of leather hatpins is as follows: Take one end of the lace between the thumb and first and second fingers of the left hand, leaving a hanging end of a few inches in length. Pass it round the

back of the first and the second fingers, bringing it up over the front of the fingers, at the same time crossing the lace which is held by the thumb. Remove the thumb, pass the lace round the back of the fingers again, bringing it under the hanging end of the lace in front. Then draw the end of the lace over the left hand strand, and pass it under the right hand strand near the top of the first finger, facing toward the nail.

Draw it through, tighten slightly, turn the fingers over so that the backs are facing up, lift the left hand strand over the right hand strand so that a loop is formed. Pass the end of the lace you are working with through this loop, drawing it toward the back of the hand so as to make a knot. Then slip the knot off the fingers and flatten it out. A figure resembling three rings interwoven will be then obtained, and the basis will be the "Turk's head" knot upon which to continue the work.

Now turn the knot over so that the short end of the lace is on the right and tighten the knot to about the size of a 25-cent piece. Taking the working or long end in the right hand, pass the lace under the extreme right hand loop on the inner side of the short end of the lace. Thread in and out of the loops, following their course from the short end to the long, taking care to keep always on the inner side of the loop and continue threading until the double strand is complete. Flatten this out with the fingers and then press over the thumb until it assumes a dome-shaped appearance. Tighten the strands gradually, keeping the loops symmetrical, and continue to thread in the same manner as before until a triple strand is complete which is large enough to cover an ordinary hatpin or button, the greater care being necessary at the juncture to prevent the strands from overlapping one another. It will now be seen that the working

end of the lace has reached the same side of the plait as the stationary end, only on the upper side of it. The head of the hatpin or button should now be inserted into the cavity and the loops tightened little by little, the two ends being finally pulled.

A small cobbler's awl or an ordinary button hook will be found most useful in tightening the strands. The last process is that of cutting both ends of the lace. This must be accomplished with a sharp penknife, which should be carefully inserted in between the middle and the outer strands, nearest the end of the lace, and the cut made at that point so that the severed end is hidden. In ordinary cases rubbing with the finger tips or a leather will suffice to polish the lace, but a good result is obtained by using a little brown polish.

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Tomorrow Morning, June 24th, commences our Annual June Sale. This means an exceptional opportunity to buy Wash Goods, Suits, Jackets, Millinery, Hosiery, etc., at greatly reduced prices.

## Half Price Suit Sale!

During the week our Cloak Dept. will be the scene of exceptional bargains. All Cloth Suits, all Silk Suits, Silk Jumper Suits, Cloth Jumper Suits, and Silk Shirt Waist Suits will be sold at . . . . . **HALF PRICE**

All Novelty Separate Skirts will be sold at . . . . . **HALF PRICE**

A line of Wash Skirts, exceptional values, for . . . **HALF PRICE**

Although the days are plenty warm enough, you will appreciate a jacket in the evenings. All next week Covert Jackets, Silk Jackets and Silk Etons will be sold at . . . . . **HALF PRICE**

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Ladies', Misses' and Children's Parasols in an endless variety, consisting of white embroidered, white insertions, and all the popular colors, ranging in price from—  
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Complete line of Dress Goods in the plain, stripes and checks, and also black checks, regular 65c a yard, for—  
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Pongees are very popular for Ladies' Summer Dresses; we have a full line in the domestic and raw silk, ranging in price from—  
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Exceptional Values for One Week--the Newest Styles 33 1/3 to 50% off

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LADIES' HIGH NECK AND LONG SLEEVE VESTS, also low neck and no sleeve vests. Special sale price—  
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**10c**  
LADIES' TIGHT KNEE AND NO SLEEVE WIDE LEG, LACE TRIMMED UNION SUITS. Regular price 60c. While they last, a suit . . . . . **30c**

CHILDREN'S SUMMER ROMPERS. Sale price . . . . . **65c**  
LADIES' BLACK and also TAN COLORED COTTON HOSE. Special sale price . . . . . **10c**  
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A special line of boys' and girls' 25c hose. Sale price . . . . . **15c**  
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